

# New York Tribune

## Weekly Review of the Arts

ART—MOTION PICTURES

SUNDAY, JULY 9, 1922

### The Stage and its People

Sketches by Jefferson Machamer



Hamtree Harrington, the vest-pocket Bert Williams of "Strut Miss Lizzie," the colored Revue now playing at the Earl Carroll Theater. He is just about to look at his cards in his single-handed poker pantomime.



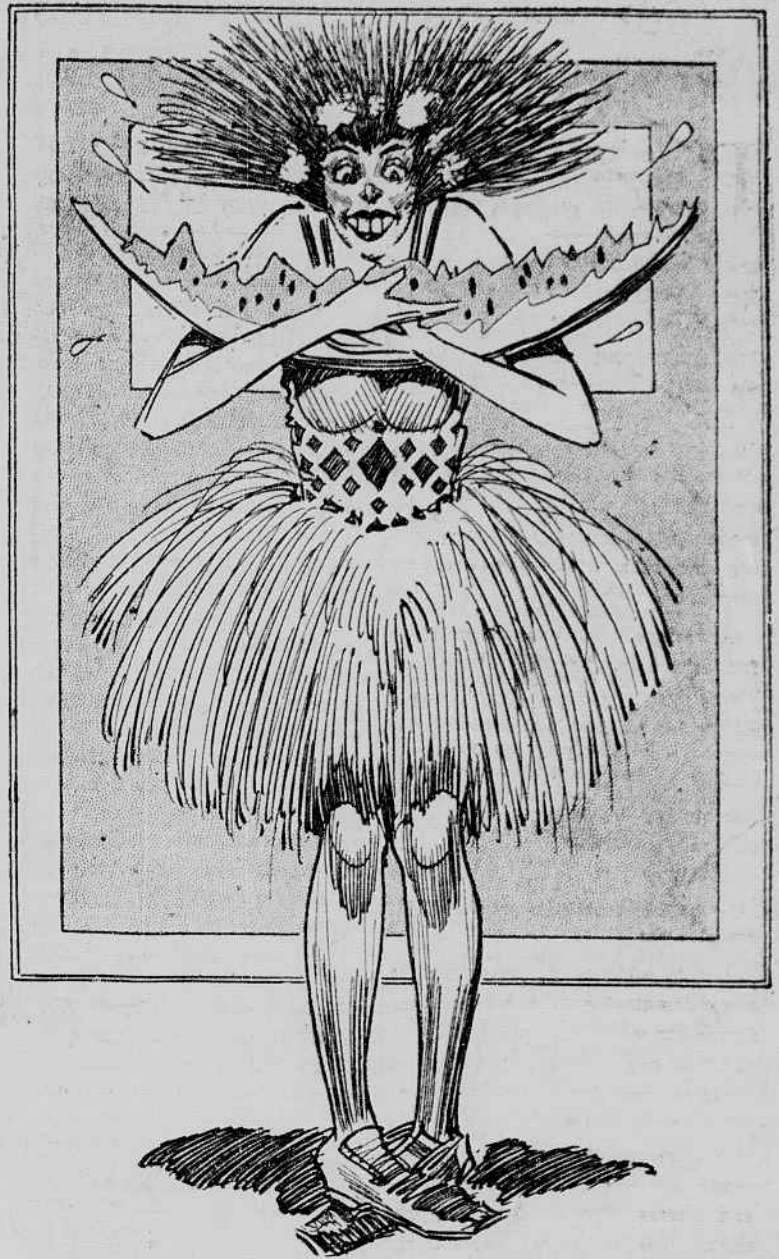
The statuary ballet in the Ziegfeld Follies will knock you cold!



We offer a few notes from a few shoes that will help relieve the heat of summer.



And there's Balieff's breezy humor in "Chauve Souris."



We went backstage at "Strut Miss Lizzie" and found the cast being fed watermelon. It reminded us of a trained seals' vaudeville act, wherein the director had to keep tossing fish to the principals. The above sketch shows one of the hula-hula chorus drinking part of a 100 proof melon preparatory to participating in the hula-hula number—the vibrations of which have played the deuce with radio receiving sets within a radius of 3,000,000 miles. Mars probably thinks we've got in touch with her at last.

## Berlin on Berlin

Modest "King of Syncopation" says American music rules in Europe.

JUST what Irving Berlin brought back with him from Europe for the second "Music Box Revue" will scarcely be determined for interested theatergoers until some time in the fall. Certain it is, however, that this composer of syncopated melodies returned with tanned features, bounding energy and a desire to get right down to work. This much appeared in an hour's interview two days after the Majestic fought its battle against the rushing Hudson River tide to land its shipload of voyagers.

Irving Berlin is an excessively careful man. He is timid of treading on any one's toes. He is fearful, likewise, of being misunderstood. So when he does offer opinions or criticisms he makes sure to take even the remotest possibility of a sting out of them.

"Please be sure not to misunder-

stand me. I am not trying to wave the American flag. Neither do I want to be made to appear in a spirit of finding fault with everything I have seen in Europe."

In the course of the hour's chat this became a familiar refrain, reiterated time and again by Mr. Berlin. So it might be well to bear his injunction in mind in reading further down this page.

"It is hard to say specifically what my European trip has produced in the way of ideas and material for the next 'Music Box Revue.' I went away to freshen up my viewpoint and to get a different angle on things and in that, I believe, I have been successful. A man must seek change of surroundings and atmosphere to keep from becoming stale. I sought this change in Europe. Other men might have found it in Canada, in Japan, in Mexico—almost anywhere."

"Of course, when Mr. Short and I left for abroad three months ago we had partly worked out in our minds things that we planned to do. Some of these things we saw done in Europe, in some cases strengthening our determination to go ahead with our plans and in others convincing us that we should drop them entirely. That is one thing that Europe did for us. It helped us determine what to do, what not to do, and it provided ideas which we can develop in our own way. And that is all that I expected. Of course, I did make arrangements for some actors and actresses to come over. Curiously, though, they are Americans who happened to be playing abroad when we were there."

Since the name Berlin is so intimately associated with popular music as it is understood to-day, the composer-producer's observations on the music of the countries he visited were sought.

"Ninety per cent of the music one hears in Europe is American music," Mr. Berlin declared. "Don't think that the Europeans resent this, that they think we are forcing it upon them, that we are trying to cram our music down their throats or into their ears. They like our music and welcome it, and it is heard everywhere. I don't mean to infer that all the music in Europe is written by Americans. Much of it is, of course, but the European composers are following the American example in their work. To my mind, the most promising composer of popular music in Europe to-day is the young Frenchman who wrote 'Mon Homme,' 'Ta Bouche' and other hits. He seems to have the happy faculty of injecting American spirit into French music."

Irving Berlin is the third American producer within two weeks to come back from Europe with high praise for the American way of doing things in the theater, as compared with the European. Al Woods and Charles Dillingham made statements which were similar in tone.

"I don't want you to think that I am waving the flag when I say that America leads the world in the theater. Perhaps I had better qualify this by confining my opinion to musical comedy, for that is what I observed

most closely. Possibly because the war was so near home and so recent, they don't seem to be able to get the casts together to spend the money on their productions and do things as they do them here. Then, again, the field is so limited. Here a musical comedy production can be sent on tour for a year and a half, playing all over the country before audiences who speak the same tongue and understand. No such stretch is possible in Europe.

"The only real lighting I saw was in Berlin. I did not stay there long enough to observe much else. In Paris they know how to make exquisite, bizarre gowns for the stage. They spend thousands of francs on these creations, and then what do they do? They put these gowns in front of drops which do not harmonize, and nullify the effect of the gowns rather than to bring it out. The lighting employed, combined with the drops, deadens the beauty of the gowns."

If the American chorus girl needs a defender, she has one at hand in the person of Mr. Berlin. He appreciates her value in the staging of successful musical comedies.

"There is no chorus girl like the American chorus girl," Mr. Berlin frankly admits. "It is hard to analyze the things she has that the English or French chorus girl lacks. Certain it is that the choruses I saw in Paris and in London could not be compared to the ones we have here. And this, too, is no small item in accounting for the leadership of American musical comedy."

He discussed a point of comparison between English and American audiences which has seldom been touched upon. The English, he pointed out, are thoroughly loyal to old favorites. Their loyalty is of the lasting kind. If an actor has made a success they will always remember him for it. Should he appear later with material which is unsuited to him the audiences will overlook the temporary lapse and say: "Oh, well, Blank, you know he was so fine in 'So and So.'"

"You know, it might be better if they were more brutal in England," he pointed out. "Then an actor would be always keyed up and spurred on. I don't say that Americans are not loyal to their old favorites, but they are also brutal, and that is helpful. Here's what I mean. I've played numerous benefits. My name is announced; the audience applauds its favorite, 'Irving Berlin.' I acknowledge the applause and then sing a new song. If the song is not good or it doesn't seem to strike the audience I do not get any applause at the end of my song. That sends me home to think and to worry, to find out what was wrong and to remedy it. It certainly is a helpful form of brutality. There should be more of it!"

#### "Tollers of the Sea"

Rex Ingram will come to New York this month bringing with him the first completed print of his latest picture for Metro. The story was written by Mr. Ingram himself, and the title has not yet been chosen. Mr. Ingram's next picture will be "Tollers of the Sea," from the Victor Hugo story.

## The Playbill

"STRUT MISS LIZZIE" will journey northward and eastward to-morrow night, taking its multi-tinted chorus, its melodies, its cake-walks and waltz clogs from the Times Square Theater to the Earl Carroll. The latter house has had in turn a Russian mystery play, a society made musical comedy, a curious mixture of dances and Broadway "hokum," and now it will play host to a musical revue with colored players. EDWARD SHELDON is reading some of the plays which

the leading player in CRANE WILBUR'S "The Monster," scheduled for presentation in New York early in August. JOSEPH M. GAITES will send the play out on its theatrical journey. M'KAY MORRIS, MARGUERITE RISSE, FRANK M'COMACK and others are in the cast and LAWRENCE MARSTON is staging the production. It will be seen first in Stamford on July 26. One hears that SAM BERNARD has been engaged by CHARLES DILLINGHAM to appear here in "Tons of Money," the farce which is now playing in London. At any rate, the comedian is now spending considerable time in the British capital watching performances of the play. . . . "Shuffle Along" is to open at the Palace, London, on September 19. SIZZLE and BLAKE and MILLER and LYLES are to be in the production abroad. The revue closes at the Sixty-third Street Music Hall here on July 29 and will open in Boston two days later. . . . BUREAU has written a new play called "The Advocate." It is to be put on in September at the Theatre Vaudeville in Paris. . . . CHARLIE KING has been engaged for "Little Nellie Kelly," the GEORGE M. COHAN musical comedy which is scheduled to open in Boston. . . . It is reported along Broadway that GEORGE WHITE has secured IRENE CASTLE and PAUL WHITMAN'S orchestra for his new "Scandals," due in August. It is also understood that ANN PENNINGTON and LESTER ALLEN have been engaged again and that White himself will appear. . . . "Lilies of the Field" has been taken over by the company and

is still playing at Power's Theater, Chicago. JOSEPHINE DRAKE gave her 25th performance as Maisie in the play on July 4th. . . . The Stuyvesant Players are to present at least five bills during next season, and are seeking one-act and full length plays. Playwrights are invited to send manuscripts to LESTER MARGON, the director, at 152 West Fifty-fifth Street. . . . More than 500 seat subscribers have been secured during the first fortnight of the Equity Players' drive, announced recently. The season at the Actors' Theater is to open on October 2. . . .

## New Theatrical Offerings

MONDAY—At the Times Square Theater "Sue, Dear," a musical comedy, will be presented for a summer engagement. Bide Dudley, Joseph Herbert and C. S. Montanye wrote the book and Frank H. Grey provided the score. Bide Dudley is also credited with the lyrics. Sue Milligan, clerk for a Fifth Avenue jeweler, is the heroine, and the story revolves about her. Sponsors for "Sue, Dear," promise comedy, melodrama, conflict, drama, pathos and romance. Olga Steck will play the title role and the others in the cast include Bobby O'Neil, Maxine Brown, Bradford Kirkbride, Alice Cavanaugh, Maurice Holland, Madeline Grey, John Hendricks, Ruth Gray, Douglas Cosgrove, Lucille Godard and Eileen Shannon. Joseph Herbert staged the book and Jack Mason the dancing numbers.

hard's son-in-law, contributes "Pour Avoir Adrienne" to Mr. Pemberton's collection. He appeared in the original production of the play in Paris and also in London when it was played by a French company.

Emanuel Reicher will sail this week for a brief sojourn in Germany. He will make a farewell appearance on the German stage and concurrently celebrate his sixtieth anniversary as an actor. He is to return to the United States next October, and in November will inaugurate a repertoire season in New York.

"The Pin Wheel," which closed at the Earl Carroll Theater last night, is to resume at another theater in a fortnight with a complete revision of its program.

The dog towns were asked to test two plays last week. "That Day," by Louis Ansperger, was produced at the Apollo Theater, Atlantic City, July 3, with Bertha Mann, Hedda Hopper, Frances Neilson, Agnes Atherton, Ellis Baker, George MacQuarie, Raymond Hackett, Frederick Truesdell, Edward Fielding and Henry Mowbray. It will be given at the Belmont Theater early in the autumn, the first offering of the Belmont Repertory Company.

"Who's Who," an Al Woods production by Pordes Miller and Erich Urban, adapted by Walter De Leon, opened at town with Edna Hibbard, Sue MacManamy, Marcelle D'Arville, Peggy Eleanor, Marion Ballou, Eleanor Williams, Ruth Perry, Charles Ruggles, Spencer Charters and Russell Mack. The play is scheduled to open the Eltinge Theater early in the new season.

John Golden will present "Monica" at the Apollo Theater, Atlantic City, tomorrow night. Grace La Rue, Hale Hamilton and Lella Bennett are in the cast.

On the same date "The Inevitable," by Charlotte E. Wells, will be offered at the Main Street Theater, Asbury Park. Maria Dazzi will make her American debut. Helen Bolton, Camille Oshberg, Beatrice Bradley, Beatrice Miller, Alphonse Ethier, Leslie Austen, Paul Doucet and Basil Stratti complete the cast.

Luigi Bazzini, principal author of "Quello Che Non T'aspetti," or "What You Least Expect," is a newspaper man. For many years he has been a foreign correspondent for the "Corriere della Sera" of Milan. He covered the Washington Conference for the Limitation of Armament for his paper. Louis Vernieuil, Sarah Bern-

hardt's son-in-law, contributes "Pour Avoir Adrienne" to Mr. Pemberton's collection. He appeared in the original production of the play in Paris and also in London when it was played by a French company.

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## The London Stage

Donald Calthrop inaugurates movement to restore control of theater to the actor.

By Warre B. Wells

LONDON, June 26.

AIMED at cutting out the commercial manager and restoring the theater to the direct control of the actor and actress, a novel and interesting experiment will be tried out here at the Aldwych Theater next month. Donald Calthrop, actor-manager, expounds this scheme looking toward the solution of many difficulties, artistic and commercial, which beset the theater in England to-day. Prominent actors and actresses have decided to co-operate to produce, manage and act their own plays under this scheme.

Donald Calthrop proposes at first to run his theater on co-operative lines in a tentative way. If the scheme proves popular—and profitable, for there is no intention of cultivating art simply for art's sake—it will be definitely established on a broader basis. A number of well known actors, aside from Calthrop, have committed themselves to the experiment, including C. V. France, Leslie Banks, Frank Cellier, Harold French, George Elton, H. O. Nicholson and Frederick Worlock. The names of the actresses cannot be made public yet, but negotiations are on foot to link at least one actress of celebrity with the scheme.

The project is to produce plays of a real artistic merit, both old and new. The first production will be a classic, "A Midsummer Night's Dream," "Twelfth Night," "The School for Scandal" or "She Stoops to Conquer." The company is not in any sense a repertory company, because should it achieve success with a particular play it will run as long as the public demands. There will be a general manager, Herbert Jay, a committee of three directors with full authority, and a producer for each play. The essential capital is forthcoming for the opening, slated for the middle of July. Then the idea is that the actors of the company should take modest salaries at the outset, and hand the balance to a sinking fund.

"This co-operative movement," said Donald Calthrop in an interview, "has been set on foot without any intention of showing animosity toward the financial manager, but the actors and actresses are strong in the belief that they are moving in the right direction by having at least one theater under the full control of men and women in the theatrical profession. They are open to correction, but in undertaking to present a series of plays, old productions that have stood the test of time and modern plays as such become available, they consider that they are taking a distinct step forward in an effort to escape from the present distressing condition of affairs."

The "star" principle, asserted Calthrop, had to go. Often a play was put on because it suited one particular actor or actress, and all the other artists were sacrificed to this expedient. This method, he asserted, had failed. By the principle of co-operation many difficulties were avoided, and

with the cast that had come together it would be possible to put on plays, and keep them running, which a financial manager could not present. The public, in his view, is tired of the extravagant show. It was only by co-operation and sharing the proceeds of work accomplished that a revival could be possible, he said.

The co-operators, Donald Calthrop added, "believe that there is a public prepared to support them which is tired of waiting for a 'revival' in the theater. The co-operators feel that this revival can only come through co-operation—co-operation in every branch of the theater. They are most of them men of considerable experience, who have been through the theatrical mill, and, despite their ups and downs, still retain their enthusiasm for good work, progress and endeavor."

The fate of the co-operative experiment will be watched here with sympathetic interest. In many theatrical circles it is regarded as a sound step, looking toward a return to the real functions of a stage whose extreme commercialism seems to be falling of its own weight.

#### Advance Information Re "The Voice of the Minaret"

Eugene O'Brien will be seen once more with Norma Talmadge when "The Voice of the Minaret" is released.

Frank Lloyd, who has been engaged by Joseph M. Schenck to wield the megaphone, has selected Imperial Valley, California, as the location for the desert scenes. Mr. Lloyd is very busy at present corralling all the camels throughout the West that he can beg, borrow or steal, to use in this Robert Hichens story, which has been adapted for the screen from the stage play by Frances Marion. Apart from the camels and a large number of Arabs, the cast for "The Voice of the Minaret" is unusually small, numbering only three principals in support of Miss Talmadge, who plays Lady Adrienne Carlisle. Eugene O'Brien will be seen as the tempestuous lover, Andrew Fabian—this being the first time Mr. O'Brien has played with Miss Talmadge since her pictures have been under the First National banner.

Edwin Stevens has the role of the sinister and magnetic Lord Leslie. Mr. Stevens has been borrowed from the speaking stage for this production. Norbert Brodin will act as camera man, Stephen Gossen as art director, and Dr. A. H. Maddock is in charge of the research work.